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The Hermits in Dixie - 1908.

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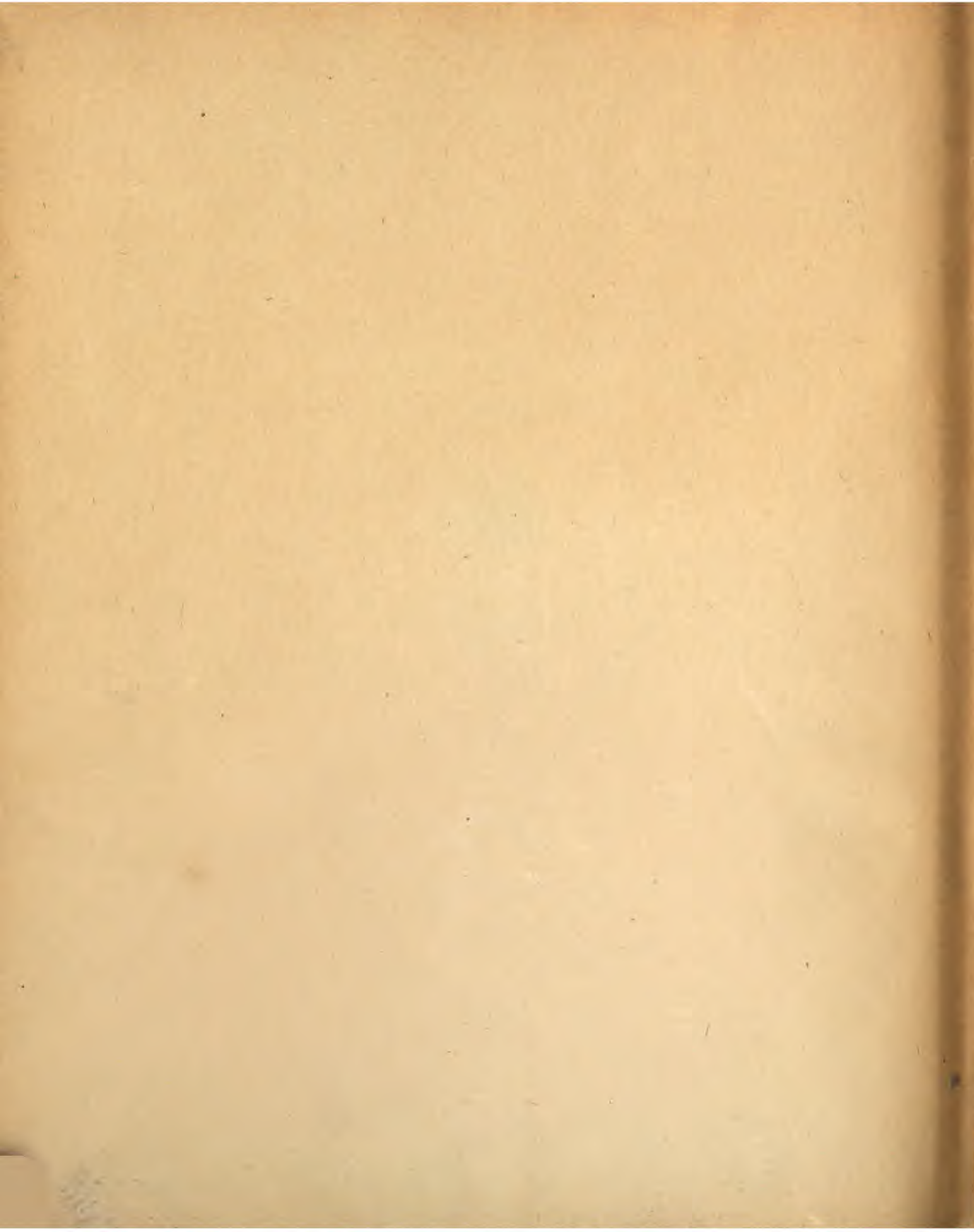
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The
Hermits
in
Dixie.

A Musical
Comedy
In Three Acts.
Produced by
The Hermit Club
of Cleveland.

Price \$1.00

0

THE HERMITS IN DIXIE.

A MUSICAL COMEDY
IN THREE ACTS.

BOOK BY

CLARENCE VINCENT KERR.

LYRICS BY

NORMAN C. MC LOUD.

MUSIC BY

JOHN S ZAMECNIK, HENRY
L. SANFORD, RICHARD S. SPENCER,
AND ALBERT REES DAVIS.

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THE KAISER MUSIC STORE
Robt. L. White, Mgr.
15 Arcade CLEVELAND, O.

The Hermits in Dixie

As produced at The Euclid Ave. Opera House
Cleveland, May 25th to 30th 1908.

Under The Stage Direction of

A. M. HOLBROOK.

Cast of Characters.

Cumberland Waddle. . . Major U.S.A. who has troubles of his own Roger C. Enwright.
Tom Waddle. . . his son A West Point Cadet Clarence P. Odell.
Ludwig Von Liebig. M.D. . . A Celebrated German Specialist. Albert Rees Davis.
Davy Ketch . . . Rear Admiral. U.S.N. In Command of the Arizona. Louis J. Ford.
Stephen Decatur. . . Lieut. U.S.N. In love with Virginia. Fred W. Braggins.
Jimmy Hickey . . . Who runs the Old Point Sight-seeing Auto. Charles A. Maher.
Count Boni de la Petit Deweuje . . . A titled dancing master Geo. B. Pettingill.
who aspires to Grand Opera and American heiresses.
George Washington Peyton . . . whose wife takes in general washing Frederic S. Porter.
Nicodemus A family pet Howard Conger.
Dennis Wells (The Express agent at Old Point.)
Higgins (Steward at The Club.) Harry Donaldson.
Obadiah Hardscrabble . . . from "down yonder" in Virginia Frederic M. Nicholas.
Hezekiah his son Wm Fleming.
Melissa his daughter Arthur J. Caldwell.
Bill Binnacle A bibulous boatswain. Mortimer W. Lawrence.
Hayfoot.) Zealous guards F. R. Walker.
Strawfoot.) Samuel T. Nash.
Jim Jimson A. C. Steele.
Mrs. Culpepper Dinwiddie . . . A Charming widow. Herbert Mathews.
who has high Social aspirations.
Virginia Lee . . . Her neice In love with Steve Horatio N. Herriman.
Polly Nelson Virginia's friend. Frank S Baker.

SCENES.

Act. I _ The Pier in front of The Chamberlain.
.. II _ The Club at Fortress Monroe.
.. III _ The forward deck of The U.S.
battle ship Arizona.

MUSICAL DIRECTOR. FRANK B. MEADE.

Musical Numbers.

Act I.

1. Opening Chorus
2. Trio "Happy Days" Steve, Tom, Jimmy .
3. Song and Chorus — "The Giddy Cadet" Virginia, Debutantes
and West Point Cadets.
4. Duet — "Kiss and Make up Again" Steve and Virginia.
5. Song — "The Winning Widow" Mrs. Dinwiddie, Widows
and Attendants.
6. Song and Dance — "The Dancing Lesson" Count Boni and
Officers Children.
7. Finale — Introducing Admiral's Song Davy Ketch and full Chorus.

Act II.

1. Song and Chorus — "Swinging in the Twilight" Tom, Debutantes
and Cadets.
2. Trio — "Nature Fakes" Mrs. Dinwiddie, Ketch
and Von Liebig.
3. Song — "The Shivery Moon" Virginia and Pony Chorus.
4. Song and Chorus — "Get Aboard The Wagon" Jimmy and Chorus.
5. Song — "The Mint Julep" Steve and Chorus.
6. Topical Song — "I didn't seem to get in Right". Count Boni.
7. Waltz Finale — Introducing Sextette Tom, Steve, Virginia,
Polly, Mrs. Dinwiddie,
Ketch and full Chorus.

Act III.

1. Opening Chorus . — "Yo ho for the Sailor bold".
2. Quartette — "Von Liebig's Soothing Syrup" Count Boni, Polly,
Mrs. Dinwiddie, Von Liebig.
3. Duet Dance Jimmy and Melissa.
4. Song and Chorus — Jacky Virginia and Chorus.
5. Song — "My Old Time Dixie Girl" Tom, Debutantes
and Widows.
6. Finale — Introducing National Airs Full Chorus.

ACT I.
OPENING CHORUS.

J.S. ZAMECNIK.

A110

The musical score is written for piano and voice. The piano part consists of three systems of grand staves. The first system includes dynamic markings *f* and *mf*, and a *gva* (grave) marking. The second system includes *mf* and *gva*. The third system includes *p*, *cres*, *cen*, and *do*. The vocal parts enter in the fourth system. The *GUESTS.* part is marked *sf* and *gva*. The *TENORS.* part is marked *f* and *gva*. The *BASSES.* part is marked *f* and *gva*. The lyrics for the vocal parts are: "Hail! Hail! Each wel - come guest! Pret - ty girls and all the rest. And we hope that ev - ery one Quick - ly joins us in our fun, quick - ly". The piano part continues with a *cres. cen . . . do.* marking in the final system.

f *mf* *gva*

mf *gva*

p *cres* *cen* *do*

GUESTS. *sf* *gva*

TENORS. *f* *gva*

BASSES. *f* *gva*

Hail! Hail! Each wel - come guest! Pret - ty girls and

all the rest. And we hope that ev - ery one Quick - ly joins us in our fun, quick - ly

cres. cen . . . do.

joins us in our fun. Hail! Hail! Each wel - come guest! Pret-ty girls and all the rest quickly

The musical score is written for three parts: Treble, Bass, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "join us in our fun. Tennis golf and dance and sail, Hail and welcome, Hail and welcome." The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and crescendo/decrescendo markings (*cres . . . cen . . . do.*). The Treble and Bass staves have lyrics written below them. The Piano part is written on a grand staff (Treble and Bass clefs) with chords and arpeggiated figures. The score is divided into measures by vertical bar lines, with repeat signs at the end of the first and second systems.

The image shows a page from a musical score. The top system contains vocal staves for a male voice (soprano) and a female voice (alto). The male voice part has lyrics: "wel - come, Hail and wel come, wel - come, hail!". The female voice part has the lyrics: "A110 Girls.". The bottom system contains piano accompaniment for the right and left hands. The music is in 6/8 time and G major. The score includes various musical notations such as notes, rests, dynamics (ff, f), and articulation marks.

mf

Your re-cep-tion ve-ry kind warms our hearts and you will find that we'll do our

mf

f *mf*

best to be ve-ry best of com-pa-nee If you'd earn our thanks pro-found

f *mf*

Show us how the wheels go 'round, Show us how the wheels go 'round.

f

Modto
Chorus.

mf

Yes they'll show us how the wheels go 'round On this famous mili-ta-ry ground.

mf

Modto

mf

1

Sailing, playing, flirting, dancing, In this region most entrancing Yes they'll show us how the wheels go 'round. —
we'll show you

2

Yes they'll show us how the wheels go 'round.
we'll show you

All
Bell Boys.

All

f *unis.*

We bring in your bags and boxes Hopping 'round like bus-y foxes.

gva *mf*

(Spoken)

Al-ways ready for our stunt When we hear the cry of "Front" We bring in your bags and

gva

boxes Hopping 'round like bus-y foxes. Al - ways ready for our stunt

gva

(Spoken)

When we hear the cry of "Front," Al - ways ready for our stunt.

gva

Let the lugg - age

mf

f

mf

all he sent To the spa - cious rooms ^{they} we rent. Two by four or three by six, Let us

mix. Let the lugg-age all be sent To the spa-cious rooms ^{they} we rent.

Mix it up, Mix it up, Mix it down, Mix it down, mix,

With ne'er a frown. a frown.

Presto.

mf *D.S.*

THOSE WERE HAPPY DAYS.

TRIO.

H. L. SANFORD.

INTRO. *Alla breve.*

mf *till ready.*

The introduction is a piano piece in 4/4 time, marked *mf* and *Alla breve*. It features a melody in the right hand and a bass line in the left hand, both in a key of two flats. The melody is composed of eighth and quarter notes, with some rests. The bass line consists of a steady eighth-note pattern. The piece ends with a triplet of eighth notes in the right hand.

Alla breve.

p When we all were boys at Keswick In the lit-tle vil-lage school, How we loved our

The first system of the vocal and piano accompaniment. The vocal line is in 4/4 time, marked *p*. The piano accompaniment is in 4/4 time, marked *p*. The key signature is two flats. The vocal melody is simple, with a few rests. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

dear old teacher nev-er broke a sin-gle rule, Hid a tack up — on his chair once

The second system of the vocal and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment continues with the same eighth-note bass line and melody in the right hand.

molto rit.

Wishing joy to fill his cup, When he came and sat up-on it we all shouted "Go-ing up!"

molto rit.

The third system of the vocal and piano accompaniment. The vocal line concludes the piece. The piano accompaniment features a final chord. The tempo marking *molto rit.* is present at the end of the system.

CHORUS.

Marcato. Slow.

Those were hap-py days for fair, pla-cing tacks on teacher's chair, Hid-ing near but

out of view, just to see what he would do, Teach-er jumped with ev-ry joint,

when he found he'd made a point, That was when he got a raise, Gee! but those were happy

days, Oh Gee! but those were hap-py days.

Intro Vamp. *Repeat Chorus for Dance.*

THE GIDDY CADET.

J.S. ZAMECNIK.

All?

mf Oh! Girls, you can

f hard - ly be - lieve me, — It seems most too good — to be true, — But I'm

sure that my eyes don't de - ceive me, — The West Point Ca - dets — are here too. — I've

seen 'em my self, just this morning, — They're coming this way pret - ty soon — And I

mf beg. you'll take heed to my warning — When a giddy ca - det — tries to spoon. —

p *mf* *fz*

Chorus. (1st time Solo.)

For if each cutting glance were a sab-er — And every curl a spear, — He would

laugh and your cheeks he would rif-le — of Kisses, with-out fear. — He thrills at the

scent of powder — That clings to ker-chief or glove — His heart beats the fast-er and

loud-er — When he charges on his la - dy love. For love. —

1 2

KISS AND MAKE UP AGAIN.

J.S.ZAMECNIK.

And^{te} espress.

DUET.

The musical score is written for piano and voice. The piano part is in 12/8 time, featuring a mix of chords and moving lines. The vocal parts are in 12/8 time, with lyrics written below the notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and tempo markings like *rall.* (rallentando). The lyrics are: "Just as the two of us used to do When we were boy and girl, — You had me ev — er in love — with you keep-ing my heart a — whirl, — Think of the hours in quar — rels spent Bring-ing their bit — ter pain, — But this lit-tle blossom was al — ways sent Then we kissed and made up a — gain. —"

mf

rall.

She.

Just as the two of us used to do When we were boy and girl, —

He.

You had me ev — er in love — with you keep-ing my heart a — whirl, —

She.

Think of the hours in quar — rels spent Bring-ing their bit — ter pain, — But

He.

this lit-tle blossom was al — ways sent Then we kissed and made up a — gain. —

p

rall.

Valse Mod^{to}

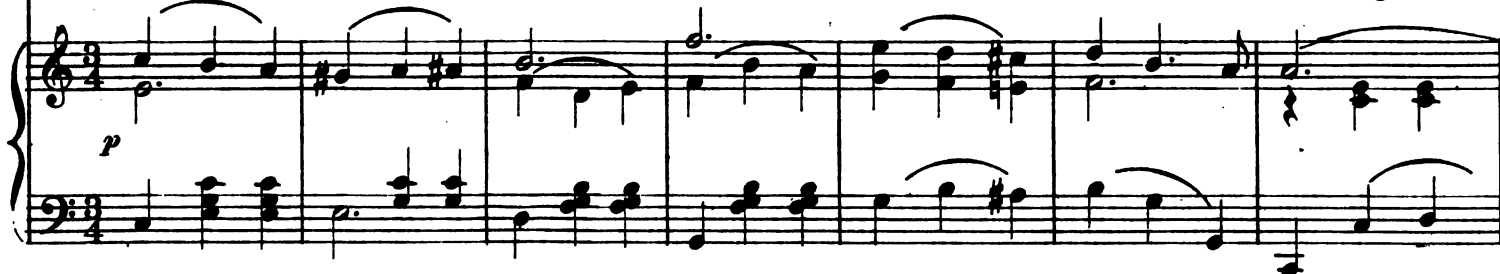
She.



He.

Valse Mod^{to}

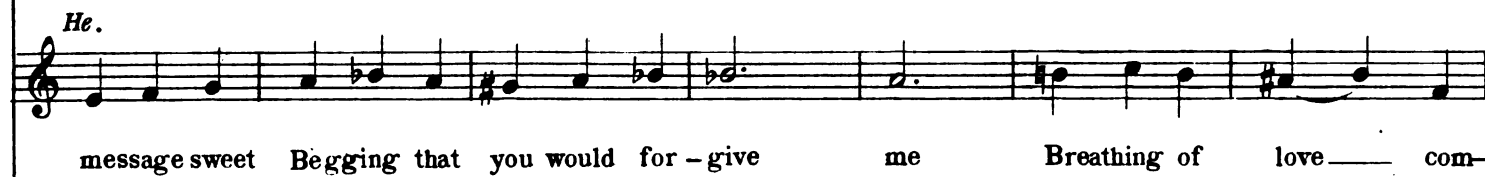
Just a wee bit of A - za — lea waft-ing a



She.



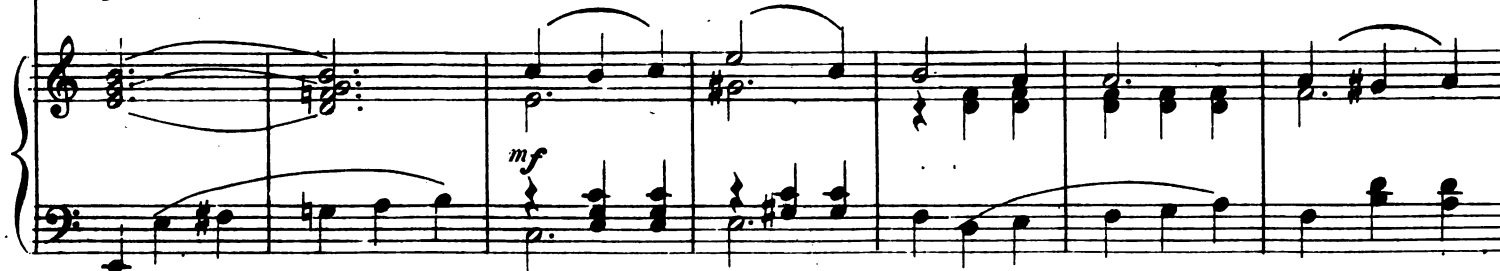
He.



She.



He.



same re - frain *mf* Ev-er the same re - ply it brought Ev - er the

er the same re - frain ev - er the same

p *f*

same re - ply it brought Kiss and make up

re - ply it brought Kiss and make up Kiss and make up make up

mf cresc. et uccel *f*

Presto.

a - gain.

a - gain. **Presto.**

ff

THE WINNING WIDOW.

ACT, V.

H. L. SANFORD.

Entrance Music. *ff Fast and bright*

PIANO.

Modto VOICE.

The neigh-bors may say that her

p Intro much slower.

hair's turn - ing gray, But none of their jests seem to reach For blithely and gai-ly she

doctors it dail - y with purest of chemical bleach Per - haps they may say as'your

This system contains the first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "doctors it dail - y with purest of chemical bleach Per - haps they may say as'your".

good neighbors may Her waistline is losing its place But why should she wor-ry or

This system contains the second line of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "good neighbors may Her waistline is losing its place But why should she wor-ry or".

molt rit.
fall in a flur - ry as long as she knows how to lace The

molt rit. *gva*

This system contains the third line of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "fall in a flur - ry as long as she knows how to lace The". There are performance markings: "molt rit." above the vocal staff and below the piano staff, and "gva" above the piano staff.

CHORUS.

wid - ow who makes the real hit must all her

This system contains the chorus of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "wid - ow who makes the real hit must all her".

arts em - ploy, She'll flirt and co - quette just a bit, and

be a trif - le coy, She'll sweet-ly and sly - ly be -

guile And cle - ver - ly con - trive To make you by

wile and by use of her smile Feel glad that you're a live.

Repeat Chorus for Dance.

THE DANCING LESSON.

J.S. ZAMECNIK.

Allo con spirito.

Piano introduction in 2/4 time, key of D major. The melody is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass line is in the left hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piece is marked *f* (forte).

Mod.to

(Ponies.) Staccato.

(Count.)

Vocal melody and piano accompaniment for the first verse. The vocal line is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piece is marked *mf* (mezzo-forte) and *p* (piano).

See our handsome teacher, all the way from France. Come and I will show you how you

Mod.to.

P Staccato.

(Ponies.)

(Count.)

Vocal melody and piano accompaniment for the second verse. The vocal line is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piece is marked *p* (piano).

ought to dance. That's what we are here for, bright and fresh and gay. That's the way to

(Ponies.)

Vocal melody and piano accompaniment for the third verse. The vocal line is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piece is marked *p* (piano).

be dears, on this perfect day. Isn't he a dar-ling, with his graceful mien? —

(Count.)

(Ponies.)

Vocal melody and piano accompaniment for the fourth verse. The vocal line is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piece is marked *pp* (pianissimo) and *p* (piano).

Aren't they just the cutest squabs you've ev er seen? — Teach us how they dance a-cross the o-cean

(Count.)

blue. Fol-low me and then you'll see just what to do.

Sempre staccato.

p *Sempre staccato.*

So watch me close-ly please, The lesson's now be - gun. I

take some steps like these To show you how it's done. With swing and with chas-

se You pirouette and whirl, And then you have the dance au fait,

I. Valse.	II. Schottische.	III. Vivace.
Just like a Spanish girl.	girl.	girl.
<i>Valse.</i>	<i>Schottische.</i>	<i>Vivace.</i>
<i>f</i>	<i>mf</i>	<i>f</i>

Valse.

I

mf

f

mf

D.S.

Schottische.

II

p

mf

D.S.

Vivace.

III

mf

sf

mf

sf

mf

sf

f

mf

sf

mf

sf

f

ff

ff

ACT I.

FINALE.

24

J.S. ZAMECNIK.

Allegro marcia.

mf Chorus.

See the gallant sail - or Medals on his breast. Triumph of the tail - or

Is that manly chest. Master of the O - cean, Neptune's ohum and pal, Man of our de -

Bril — liant, no — ble,
vo — tion, Handsome Admi — ral. Bril — liant, no — ble, dashing, Rul — er of the wave,

dash — ing. brave.
Sets the whole sea splashing By his manner brave. Voice of thun — der, he's a

wonder, With his man — ner fierce and brave. *Admiral.*

It's
We were

ma - ny a trip in ma - ny a ship I've made in my long ca - reer, For I've
sail - ing one day near the shores of Bombay With a mil - lion of sharks in view, When

lived by the log like a sad sea dog, For nigh on - to fif - ty year. I had
one hungry beast climbed a board for a feast, And a pan - ic a - rose in the crew. But a

rounded the horn be - fore you were born, In a ves - sel the size of my hat, And it's
life on the wave had made me so brave, That I rose to the point like a king, And

nev - er a wind that has trou - bled my mind, Since I was as high as that.
reck - less of fate I called to the mate, And told him to kill the thing.

Since he was as high as that, my boys, Since he was as
He I told him to kill the thing, my lads, He I told him to

high as that. He has ruled o'er the sea in the
kill the thing. I have known as a he — ro from

great na — vee since he was as high as that.
here to Jan — ei — ro, he I told him to kill the thing.

Fine.

Fine.

Fine.

D.S. al fine.

All^o

mf
We've been listening to his tip On the christening of the ship, And we'll go - to

mf

mf

f
see her take a - noth - er name. Mer - ry measure, bright - est pleas - ure,

f

mf
Shall be rul - ers of the day. We've been listening to his tip

mf

mf

On the christening of the ship, And we'll go to see her take a - noth - er name.

The musical score is written for a chorus in 2/4 time. It features three systems of vocal staves (soprano, alto, and tenor/bass) and piano accompaniment. The key signature has one sharp (F#). The tempo and dynamics are indicated by 'mf' (mezzo-forte) and 'f' (forte). The lyrics are: 'We've been listening to his tip On the christening of the ship, And we'll go - to see her take a - noth - er name. Mer - ry measure, bright - est pleas - ure, Shall be rul - ers of the day. We've been listening to his tip On the christening of the ship, And we'll go to see her take a - noth - er name.'

f We'll en-hance our dai-ly leis-ure *ff* With our cele-brat-ion gay, *p*

f *cres* *cen* *do* . *f*
with our cel-e-brat-ion gay, As we chris-ten, chris-ten This good

cres *cen* *do* . *f*
ship here in the bay This good ship here in the bay we chris-ten.

ff

SWINGING IN THE TWILIGHT.

SOLO AND QUARTETTE.

R. S. SPENCER.

Intro.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

QUARTETTE.

The first line of the quartette vocal melody is written on a single staff. It begins with the lyrics "Swing - ing swing - ing gent - ly to and fro, In the soft - ly". The melody is in a simple, rhythmic style with a key signature of one sharp.

The second line of the quartette vocal melody continues the previous line. It begins with the lyrics "fad - ing twi - light's gold - en glow, Where the south - ern zephyrs". The melody remains in the same key and style.

The third line of the quartette vocal melody concludes the phrase. It begins with the lyrics "sweet - est fragrance bring, We will pledge de - vo - tion as we swing swing swing." The final note is a half note, and the phrase ends with a repeat sign. A "Solo." marking is placed above the final note.

SWINGING IN THE TWILIGHT.

SOLO.

R.S.SPENCER.

PIANO.

mf *Slowly.*

VOICE.

A — mid the southern twi — light gent — ly swinging to and fro Each

Till Ready.

maiden with a suitor at her side, — Her eager lover coaxing her to choose him as her beau, Each

girl-ish heart is brimming o'er with pride, Just see him as he swings her to the

pp rit.

music of the band or to the soft-er mu-sic of her voice, And

pp rit.

a tempo.

hear him beg that she'll at once be-stow her heart and hand And bid his lover's hungry heart re-joice.

a tempo.

CHORUS.

Swinging, swinging, gent-ly to and fro, In the soft-ly

fad-ing twi-lights gold-en glow, Where the south-ern zephyrs

sweetest fragrance bring, we will pledge de-vo-tion as we swing swing swing.

NATURE FAKES.

TRIO.

J.S.ZAMECNIK.

Allo Mod^{to}

(Doctor.) When I first got my
(Admiral.) I used to own a

de — gree I bought a lot of rab — bits To make some tests and
fly — in' fish, a full sized hundred pounder And keep him in my

stud — y all Dis — eas — es and their hab — its. Un — to their cage I
cab — in with an oc — to — pus and flounder. I taught those fish — es

poco meno mosso.

went one day Pre — pared to give them gout But they were gone for
how to act in — such a care — ful man — ner That soon I had 'em

poco meno mosso.

rall. (Trio.)

meas - les they Had Cought and bro - ken out. It
 trained so well they'd sing Star spang - led Ban - ner.

rall.

u tempo.

sounds like a li - it sounds like a li - It sounds like a likely tale. (Those bunnies made a
 It's real - ly such an

u tempo.

sud - den dash al - though it seems they had been rash.) It sounds like a like - ly - tale.

ea - sy thing to make a school of fishes sing

D. C.

D. C.

DANCE.

p

sf

THE SHIVERY MOON.

J. S. ZAMECNIK.

Modto

f *p*

All 'round a-bout the old plan - ta — tion Pick'ninnies tremble with fright.

Dere's somethin makes 'em start and shiv — er And steal a-way — from sight.

It's when de moon is in the dark — ness, Away behind de big black cloud.

poco rall.

Dat ghosts will come an' steal dem chil — lun Hush! Dont you talk — out loud

poco rall.

All^o Mod^{to}

Hear how de moonbeams whisper and say — Watch out be — low; —

p — *f*

— Look where you go; — Ghostsam a — com-in' to steal you 'way —

— You'd better watch or they will get you sho! Hear how de sho! —

1 2 *Fine.*

Fine.

Fine.

GET ABOARD THE WAGON.

H.L.SANFORD.

Intro. Voice.

Just to
till ready.

show that he was not a bloomin jay, And to take a look at all the doin's gay, Fer to

see the cit-y capers he had read of in the papers, Uncle Hiram came to town the other day He was

goin' to do the thing up good and brown, Turn the cit-y inside out and upside down, So he

guessed'twould be befittin' at the start to take a sittin' On an au - to - mo - beel bus to see the town.

sf

Chorus.

Hey there! Say there! Don't get in the way there! Get aboard the wagon if you want to see the sights, We will

see 'em good and proper, We don't care a single copper, And we'll show these cit-y feller's that we've got 'em dead to rights.

sva

sva

THE MINT JULEP.

J.S.ZAMECNIK.

Modto sostenuto.

Some folks may find their pleasure in

mf

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Modto sostenuto'.

sparkling rosy wine But quite another treasure I always choose for mine Of all drinks most seductive — and

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'sparkling rosy wine But quite another treasure I always choose for mine Of all drinks most seductive — and'.

most alluring too Of sweet content productive it bids you when you're blue Just press unto your two lips — with

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'most alluring too Of sweet content productive it bids you when you're blue Just press unto your two lips — with'.

poco rall.

fever's fire accurst A glass or two of juleps and pray for furth-er thirst.

This system contains the seventh and eighth staves of music. The tempo is marked '*poco rall.*'. The vocal line continues with the lyrics 'fever's fire accurst A glass or two of juleps and pray for furth-er thirst.'

Valse moderato.

40

p Sweetest of visions and fan — cies, Dazzling your heart and

brain. Dreaming that thrills and en — tran — ces Comes as each

glass you drain. Thoughts of the one who is fair — est

p Dear — est and best of them all. Love all e — ter — nal thou

p rall. swear — est In the Mint Ju — leps tall. *pp rall.*

I DIDNT SEEM TO GET IN RIGHT.

J. S. ZAMECNIK.

Mod^{to}

Piano introduction in G major, 6/8 time. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in both hands. The melody in the right hand is composed of eighth notes, with some triplets indicated by a '3' over the notes. The piece concludes with a mezzo-forte (*mf*) dynamic and a final chord.

VOICE.

The first vocal line begins with a piano (*p*) dynamic. The melody is written in the treble clef, and the piano accompaniment continues in the same style as the introduction. The lyrics for this line are: "Its been the chief am - bi - tion of my".

The second vocal line continues the melody. The lyrics for this line are: "tem - p'ra - men - tal soul, To win lau - rels as an op - e - rat - ic star, To".

The third vocal line concludes the phrase. The lyrics for this line are: "be a great mu - si - ci - an has ev - er been my goal, To make it I have travelled near and".

far, I've tried it in Vi - en - na in Pa - ree and in Ber - lin, One

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'far,' followed by a series of eighth and sixteenth notes for 'I've tried it in Vi - en - na in Pa - ree and in Ber - lin, One'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand, with some chords and arpeggios.

sea - son I was called by Hammer - stein He said a ro - bust ten - or such as

The second system continues the musical piece. The vocal line has a melodic contour with some ties, covering the lyrics 'sea - son I was called by Hammer - stein He said a ro - bust ten - or such as'. The piano accompaniment maintains a similar texture, with flowing eighth-note figures in the right hand and supporting chords in the left hand.

I was sure to win, Ma - fois! say I, this Os - car H - is fine. ———

The third system concludes the musical piece. The vocal line ends with a long note on 'fine.' followed by a horizontal line. The piano accompaniment features a final cadence with sustained chords in both hands, providing a sense of closure to the piece.

CHORUS.

But I did - nt seem to get in right, That is to say at least not

quite, Hammerstein said he had great need for such a throat, And told his cos-tum-er to get

me a long tailed coat, Now go said he be-low, and call cabs af-ter the show, No I

did nt seem to get in right, No I did - nt seem to get in right.

ACT II. FINALE.

44

J.S.ZAMECNIK.

Allo

f *ff* *Dr.*

TENORS. *mf*

BASSES. *mf*

Mu-sic, joy and gladness rule the hap-py throng, We will tread a measure gay

mf

on this brilliant ho-li-day. Banish thoughts of sad-ness with our mer-ry song

mf

We are here to ce-le-brate christning of the ship of state, We are here to ce-le-brate

p *mf*

The musical score is for Act II, Finale, by J.S. Zamecnik. It features a piano accompaniment and vocal parts for Tenors and Basses. The key signature is D major (two sharps) and the time signature is 2/4. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *Dr.* (drum), *mf* (mezzo-forte), and *p* (piano). The lyrics are: "Mu-sic, joy and gladness rule the hap-py throng, We will tread a measure gay on this brilliant ho-li-day. Banish thoughts of sad-ness with our mer-ry song We are here to ce-le-brate christning of the ship of state, We are here to ce-le-brate".

f poco rall. *Andte Modto*

christning of the ship of state.

f poco rall. *mf*

poco agitato. *p* *(Virginia.)* *(Steve.)*

Cruel beyond expression, My flow'r he does not wear. Woe un to me, no flow'r I see, She

poco agitato. *p*

(Virginia.) *mf* *a tempo.* *(Steve.)*

does not seem to care Can it be he is faith less After his ten der vows?

mf a tempo.

poco a poco accel . . . meno mosso *mf*

I am forgot, she loves me not My heart in sor row bows.

poco a poco accel *meno mosso* *f*

And^{te} Mod^{to}

(Quartette.)

mf This is in-deed pa-the-tic Something has gone a-wry.

This is no jest, both are distressed. Somebody tell us why.

poco rall

p

poco rall

(Sextette.)

a tempo.

Virginia.

mf Sadly I read the message Rending our love in - twain

Tom.

mf Sadly they read the message Rending their love in - twain

Polly.
Mrs D.

a tempo. *mf* Sadly they read the message, Rend ing their love in -

Steve.

mf Sadly I read the message Rending our love in - twain

Ketch.

mf Sadly they read the message Rending their love in - twain

Piano.

mf a tempo.

poco a poco. cres . . cen . . do . . . f

Virginia. Life is not worth the living All of our hopes are vain. Lacking his love's tender

Tom. Life is not worth the liv — ing, Lacking his love's tender

Polly. twain All hope is vain. Lack — ing her smile. Life

poco a poco cres . . cen . . do . . . f

Mrs D. twain All hope is vain. Life is no

Steve. All of our hopes are vain. Lack — ing her love's tender smile Life

Ketch. All hope is vain. Life

Piano. *p poco a poco cres . . cen . . do . . . f*

Virginia. smile Life is no more worth while, no more, no more — worth while.

Tom. smile Love is no more worth, worth while.

Polly. is no more worth while, *poco meno mosso.* worth while.

Mrs D. more worth while, *mf* worth while.

Steve. is no more worth while, no, more — worth while.

Ketch. not worth while, *mf* *p (Solo.)* no, no more worth worth while.

poco meno mosso.

Piano.

Virginia.

Steve.

Value.

Why this sor — row voic — ing my

Why should I grieve when the oth-ers are gay _____ Hopes that de-

own bur— den of pain Let me bor — row joy from the throng's

ceive quickly vanish a — way ——

mer-ry re - frain Tho' the mor — row bringeth it's woes o - ver a -

joy for the day _____ Come _____ let us be gay. _____

gain Mirth and glad — ness rule o — ver all to — day.

Ah yes Ah yes joy shall rule the day

We beg that you will join us

mf Gai — ly sing — ing we will join with the mirth of the throng

mf Ah Ah

join this hap — py throng.

mf Glad — ly bring — ing our joy — ous song.

2 Ah

hap — py throng. Dance and song,

joy — ous song. Dance and song,

Ah (Chorus.) poco . a . poco . . . cres . . . cen . . . do.

Ah rule the

dance and song rule the

dance and song rule the

mf

mf

7

whole day long.

whole day long.

whole day long.

f

f

f

rit.

rit.

rit.

a tempo.

Come let us tread a meas-ure gay this hol-i-

f a tempo.

Come let us tread a meas ure gay this hol-i-

f a tempo.

day Let the mus — ic's sweetest re — frain

day Let the mus — ic's sweetest re — frain

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal parts have the lyrics "day Let the mus — ic's sweetest re — frain". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

banish all pain Joy and glad — ness rule o'er the

banish all pain Joy and glad — ness rule o'er the

The second system continues the vocal and piano parts. The lyrics are "banish all pain Joy and glad — ness rule o'er the". The piano accompaniment maintains its rhythmic patterns, with some harmonic shifts in the left hand.

Vivace.

throng with dance and song mirth is (Scream.) Entrance of Maj.

throng with dance and song mirth is (Scream.)

The third system begins with the tempo marking "Vivace." and the lyrics "throng with dance and song mirth is". A section marked "(Scream.)" follows, with the vocal parts dropping out. The piano accompaniment becomes more active, featuring a "ff" (fortissimo) dynamic and a "b" (basso) marking. The lyrics "(Scream.) Entrance of Maj." are also present.

Wuddell and orderly Dialogue.

The fourth system is labeled "Wuddell and orderly Dialogue." and features a piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand. The vocal staves are empty.

He is of roy-al

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with a whole note rest, followed by a half note 'd' (do) and a quarter note 'f' (fa). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *s* (sforzando).

blood A spy for aught we know Hemay have faults but he can
of roy-al blood for aught we know Hemay have faults but he can

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *s* (sforzando).

waltz So please sir, let him go, Let him go, Let him
waltz . So please sir, let him go, Let him go, Let him go,

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a waltz-like rhythm. Dynamics include *f* (forte) and *s* (sforzando).

go, Let him go, Let him go. Let him go.
Let him go, Let him go, Let him go.

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a waltz-like rhythm. Dynamics include *ff* (fortissimo) and *s* (sforzando).

Valse.

ff *Ah!*

f

Come let us tread a meas-ure gay this hol-i -

f

day Let the mus-ic's sweetest re-frain

f

banish all pain Joy and glad-ness rule oer the

p cres. et . . . accel

throng with dance and song Mirth is king

throng with dance and song Mirth is king

f Piu mosso.

mirth is king rules o-ver love's

mirth is king rules o-ver

ff Presto.

wide do-main do-main.

love's do-main do-main.

ff

ACT III.

OPENING CHORUS.

J.S. ZAMECNIK.

Allegro.

The musical score is written for piano and voice. The piano part is in 4/4 time and begins with a *mf* dynamic. The first system shows a piano introduction with a *mf* dynamic. The second system features a first ending marked '1' and a second ending marked '2' with a *gva* (grace) note. The third system continues the piano part with a *p* (piano) dynamic. The fourth system shows the piano part with a *f* (forte) dynamic. The vocal parts enter in the fifth system with the lyrics 'Yo — ho for the sail-or bold, — Yo — ho for the o-cean blue, — Yo —'. The Tenors and Basses are marked 'TENORS.' and 'BASSES.' respectively. The piano part continues with a *f* dynamic. The final system shows the piano part with a *mf* dynamic.

Piano Accompaniment:

- First system: *mf*
- Second system: *f*, *mf*, *gva*
- Third system: *p*, *gva*
- Fourth system: *f*, *ff*
- Fifth system: *f*
- Sixth system: *mf*

Vocal Parts:

- TENORS.
- BASSES.
- Lyrics: Yo — ho for the sail-or bold, — Yo — ho for the o-cean blue, — Yo —

ho for the waves that hold us slaves, And the good ship staunch and true, — Yo — ho for the waves that

hold us slaves, And the good ship staunch and true. — Yo — ho for the

bound — ing main *p* As we cross it o'er and

bound — ing main As we cross it o'er and

Yo — ho *p* *tra...*

o'er *f* *poco rall.*

o'er For we'd rather sail in the raging gale Than lie in our bunks on shore. — *f* *poco rall.*

a tempo.

Yo — ho for the life so free As we brave the

p

p a tempo.

roll — ing deep For we've no care as the storms we dare And

poco rall. *p a tempo.*

poco rall. *p a tempo.*

our night — ly vig — il keep *mf* There is joy in the

gva *m* *p*

Ah

wind that howls, And it's mu — sic just to hear — The

gva

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Yo — ho for the life so free As we brave the roll — ing deep For we've no care as the storms we dare And our night — ly vig — il keep There is joy in the wind that howls, And it's mu — sic just to hear — The'. Performance markings include 'a tempo.', 'p' (piano), 'poco rall.' (poco rallentando), 'mf' (mezzo-forte), 'gva' (gracefully), and 'm' (mezzo). There are also 'Ah' vocalizations. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

There is joy — As we
tim — ber's crash and the waves that dash As we sail with out a

sail — Ah —
f fear. *mf* There is joy in the wind that howls,

hear — The
And it's mu — sic just to hear The tim — ber's

crash and the waves that dash As we sail with out a fear.

Then ho for the life so free, — As we brave the roll—ing deep, — For

ff *mf*

we've no care as the storms we dare And our night—ly vig—il keep. — Then

ho for the life so free, — As we brave the roll—ing deep, — For

f

poco rall.

we've no care as the storms we dare And our night—ly vig—il keep.

poco rall

poco rall

DOC. VON LIEBIG'S SOOTHING SYRUP.

A. R. DAVIS.

Mod^{to}
TENORS.

Doc. Von Liebig's Doc. Von Liebig's Doc. Von Liebig's Soothing Syrup

BASSES.

Syr— up.

p

Has been used Has been used Has been used for ov— er fif— ty years.

Mothers have found it the best rem-e — dy To al — lay all their fears.

A110

'la la la la la la la You've no more use for the teething ring You've no more use for the

A110

p

teething ring For this will quiet the lit-tle thing. For this will quiet the lit-tle thing.

mf

la la la la la la la la la la la la la la la

It soothes the child and softens the gums It's e-qual-ly good for their lit-tle

mf

la It makes them read-y for fun and frolic Presto.

tums; la la la la fun and frolic A marvelous cure A

la la la Presto.

marvelous cure A mar- velous cure for eve- ry co- lic.

rall ff

rall ff

Modto Lento.

Sold by all druggists who're a-live who're a-live who're a-live who're a-live At the

Modto 2d Bass.

f

ve- ry small sum of twen- ty five

twen ty five. twen-ty five. twen-ty five.

DANCE DUET.

H. L. SANFORD.

Intro.

The Intro section is written in 4/4 time. The treble staff begins with a melody marked *mf* (mezzo-forte). The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

Dance.

The Dance section begins with a treble staff featuring a melody with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The key signature remains one sharp.

The second system of the Dance section. The treble staff has a melodic line with some rests. The bass staff has a consistent accompaniment. A *gva.* (grace note) is indicated above the final measure of the treble staff.

The third system of the Dance section. The treble staff continues the melodic development. The bass staff provides accompaniment. The key signature remains one sharp.

The fourth system of the Dance section. It includes a first ending bracket labeled '1' leading to a *Fine.* section. A *gva.* (grace note) is marked above the final measure of the first ending. The *Fine.* section is marked above the final measure of the system.

The fifth system of the Dance section. The treble staff features a melodic line with some rests. The bass staff provides accompaniment. The key signature remains one sharp.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *8va* (octave). The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The lyrics "The Rose Tree" are written below the treble staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with many triplets, indicated by a '3' over the notes. The melody is simple and folk-like. The score includes a repeat sign and a first ending bracket. The lyrics "The Rose Tree" are written below the voice staff.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a prominent melody in the right hand, often using triplets and slurs, while the left hand provides a steady harmonic accompaniment. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 2/4 time. The score is written for piano with a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score includes a piano introduction and the first line of the song. The melody is a simple, catchy tune, and the accompaniment provides a steady harmonic foundation. The score is written in a clear, legible font, and the musical notation is standard for piano. The score is divided into measures by vertical bar lines, and the piano introduction is marked with a 'P' and a 'Piano' instruction. The first line of the song is marked with a 'V' and a 'Vocal' instruction. The score is a single system, and the music is written in a single key and time signature. The score is a simple, easy-to-play arrangement of the song, suitable for a beginner pianist. The score is a single system, and the music is written in a single key and time signature. The score is a simple, easy-to-play arrangement of the song, suitable for a beginner pianist.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a melody of quarter notes and eighth notes, and a bass staff with a simple accompaniment of quarter notes. The second measure has a treble staff with a melody of quarter notes and eighth notes, and a bass staff with a simple accompaniment of quarter notes. The third measure has a treble staff with a melody of quarter notes and eighth notes, and a bass staff with a simple accompaniment of quarter notes. The fourth measure has a treble staff with a melody of quarter notes and eighth notes, and a bass staff with a simple accompaniment of quarter notes.

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two staves. The piano part features a melody with many beamed eighth and sixteenth notes, and the voice part has a simple melody. The score ends with the instruction "D.S.al fine.".

JACKY.

J.S. ZAMECNIK.

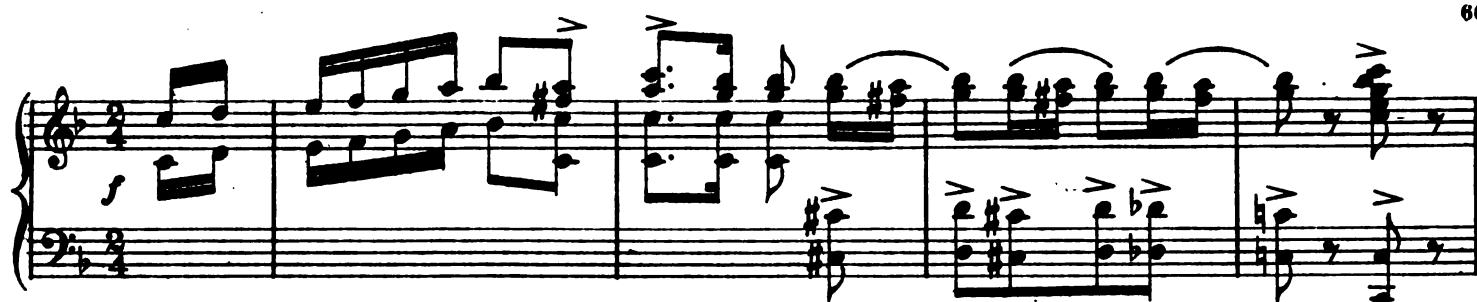
Allegro.

The piano introduction is in 8/8 time, marked 'Allegro'. It begins with a treble clef staff containing a whole rest. The bass clef staff starts with a forte (*f*) dynamic, playing a series of chords and eighth notes. The melody enters in the second measure with a mezzo-forte (*mf*) dynamic, featuring a series of eighth notes and quarter notes.

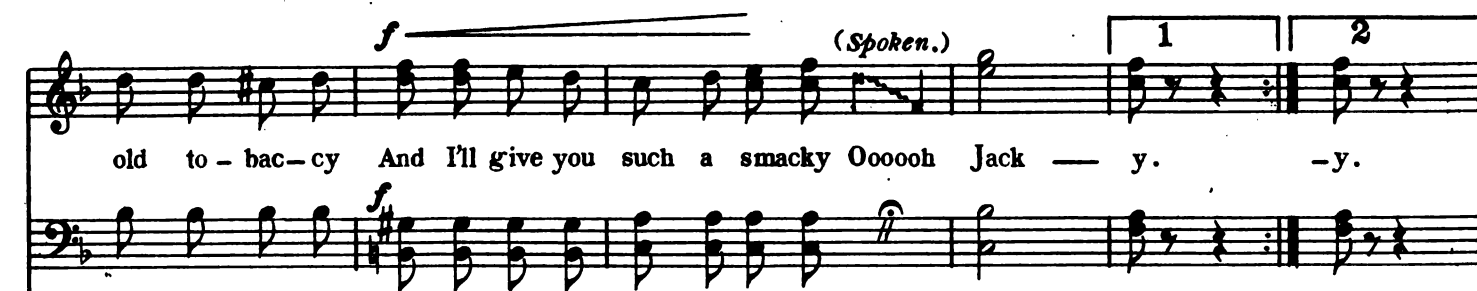
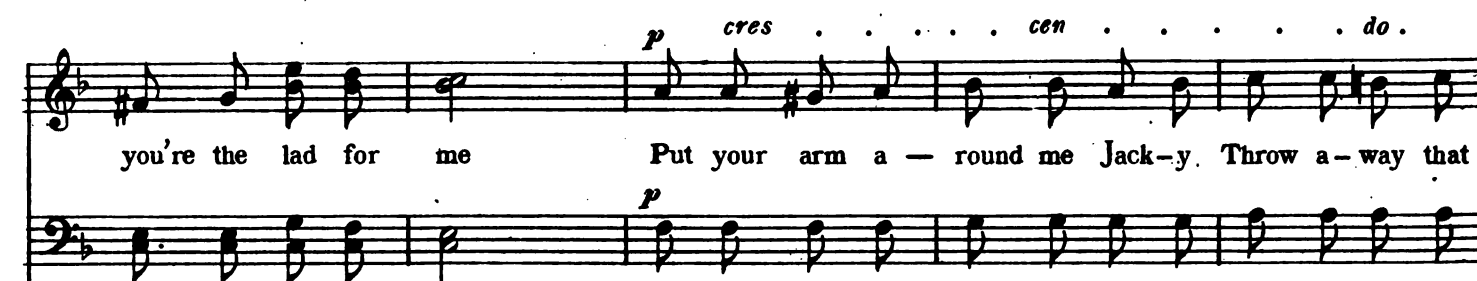
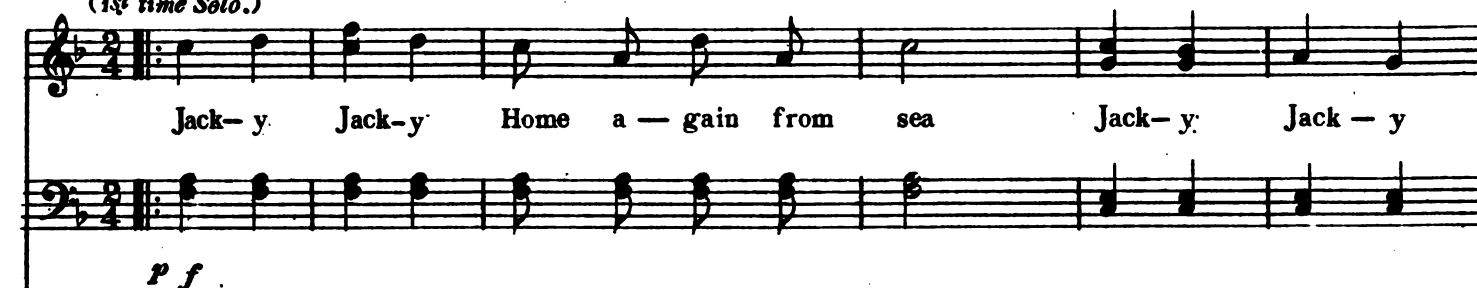
The first vocal line begins with a piano (*p*) dynamic. The melody is in 8/8 time, featuring a series of eighth notes and quarter notes. The lyrics are: "Songs have been sung a-bout sailors, — From New York to Somali — land. — And some have been moony And Any one can be a soldier, And wear a big sword on his hip. You got to have nerve Uncle".

The second vocal line continues the melody in 8/8 time. The lyrics are: "some have been spoony And some would eat out of your hand. — But I've got a gay little lad-die. — Who Sammy to served down be-low in an old bat-tle ship. And that's why I'm soft on this lad-die. And".

The third vocal line begins with a *poco rall.* (poco rallentando) marking. The melody continues in 8/8 time. The lyrics are: "has knocked me clean off me pins — For his winkin' and smilin' Has set me heart bilin' And made me forget all me sins. that's why I call him my own — The pride of the Navy He's fine fancy gravy And sweeter than ham near the bone".



(1st time Solo.)



MY OLD TIME DIXIE GIRL.

J. S. ZAMECNIK.

Tempo di Gavotte.

Of

mf *poco rall.* *p*

maidens fair with beau-ty rare And girls of high de-gree There's one a-lone I'd

delicatamente.

call my own She's all the world to me. — She's won me by her manner sly, And

poco rall.

cap-ti-vat-ing ways, My love I'll give while I may live To the girl of olden days. —

poco rall.

There is something charming quite That fills you with delight A — bout the stately Gib — son

maid While you'll find a taking way In the manner recherche By the Christy Girl dis —

played You will be bewithed, I'm sure, By the maiden so demore, Who wears the Fluffy Ruffles

curl. But de-spite these works of art You will surely lose your heart Un — to my oldtime Dixie Girl.

ACT III.

FINALE.

J.S.ZAMECNIK.

All^o

f *cres. . . cen. . . do .*

ff *p*

TENORS.
A — way down south in the land of cot — ton,

BASSES.

Mod^{to}

Old times there are not for-got-ten, Look a — way Look a — way Look a — way Dixie

land I wish I was in Dixie I do I do In Dixie land I'll

take my stand to live and die in Dixie A — way A — way A — way down south in

Dixie A — way A — way A — way down south in Dixie.

Andte grandioso.
My coun — try, 'tis of thee, sweet land of lib — er — ty,

of thee I sing, Land where my fa — thers died, Land of the

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The lyrics are: "of thee I sing, Land where my fa — thers died, Land of the". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

pil — grims' pride, From ev — ery moun — tain side let free — dom

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "pil — grims' pride, From ev — ery moun — tain side let free — dom". The piano accompaniment continues with the same rhythmic pattern. There are "rall." markings above the piano part at the end of the system.

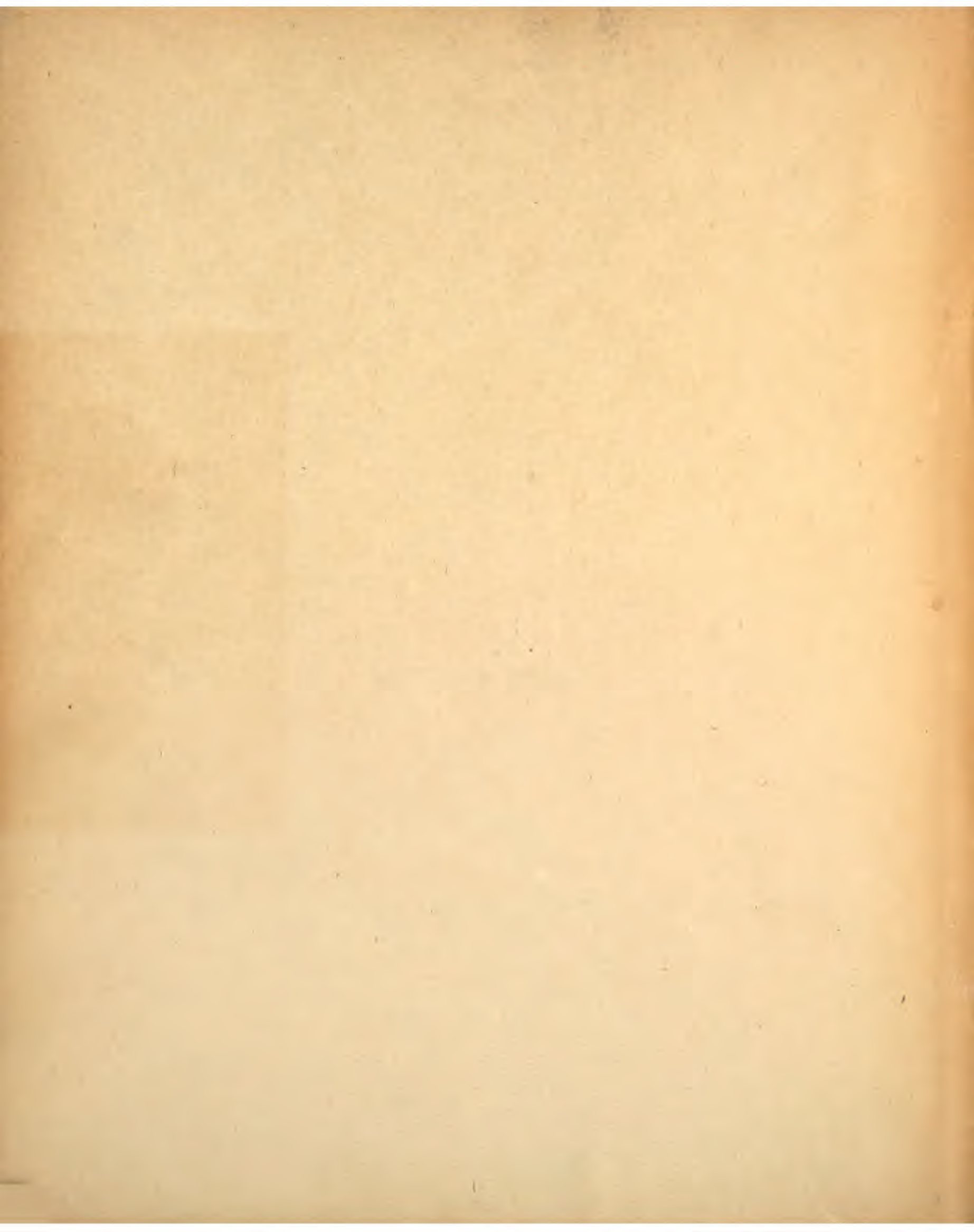
Vivo.
ring.

The third system of the musical score. It begins with the tempo marking "Vivo." and the lyrics "ring.". The vocal staves have rests, while the piano accompaniment continues. The key signature remains one sharp.

Vivo.
ff

The fourth system of the musical score. It begins with the tempo marking "Vivo." and the dynamic marking "ff" (fortissimo). The piano accompaniment continues with a more active melody in the right hand.

The fifth system of the musical score. The piano accompaniment continues, ending with a double bar line. The key signature remains one sharp.



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